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GATCOMB'S Musical Gazette

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Guitar . .

BOSTON, MASS.:
Published by the L. B. Gatcomb Company.

JEAN WHITE EDITION

THE AEOLUS ALBUMS.

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ARRANGED FOR FIRST AND SECOND MANDOLINS AND GUITAR.

These Albums are compiled from our well-known edition of "Favorite Pieces" for Mandolin Club. Each Album contains nearly 30 pieces, which range in price from 30 cts. to 75 cts., if bought singly. The music is not of exceeding grade of difficulty, nor too easy to be of interest; but of medium grade, well within the capacity of the average players. A glance at the list of contents will show that these compositions and arrangements are the work of the best writers in this line.

CONTENTS No. 1.—Two-Step, the Royal Crown, by E. H. Frye; Norwegian Melody, arr. C. J. Dorn; The Two Tyr. oleans, arr. D. Tipaldi; Waltz, Daughter of Love, arr. A. Luigi; Barcarola, Santa Lucia, arr. A. Caylus; Air from Semiramide, arr. A. Luigi; La Sevillana, J. Sancho; Waltz, One Fond Hope, E. H. Frey; Songe D'Amour Apres LeBal (Czibulka), arr. W. F. Lewis; Waltz, My Fairest, Philip Wolf; Waltz, Visions of Paradise, arr. A. Luigi; Gavotte, The Boston Belles, R. M. Tyrell; Serenade, Espoir Secret, arr. E. Gargiulo; Galop, Sous Le Tunnel, L. Tocaben; Polka, Africaine, E. Gargiulo; Selection, La Cigale, arr. W. F. Lewis; Spanish Gallopade, arr. Luis T. Romero; Trippola Trippole, and La Cubana, arr. A. Luigi; Polka, Belle of New York, D. Tipaldi; Prayer, arr. C. J. Dorne; En La Playa, J. Sancho; Mazurka, Dancing Sunbeams, Walter Vreeland; Selection, La Traviata, arr. H. Lynde; Waltz, Ernesto, J. Lombardero; Polka, Pirenta, J. Sancho; Concert Polka, Golden Leaves, Walter Vreeland.

CONTENTS No. 2.—Schott., In Love with a Coon, arr. Le Barge. Russian Mazurka, La Czarina, arr. Le Barge; The Angels Dream, arr. D. Tipaldi; March, The Iron King, arr. Geo. Barker; Waltzes, Queen Marion, arr. Le Barge; Gavotte, Love's Secret, arr. S. Gargiulo; La Hamaca, arr. Chas. E. Pratt; Schott., We Two, E. H. Frey; Mazurka, Helena, J. Lombardero; Selection, La Traviata, arr. Walter Vreeland; Caprice, Loretta, arr. C. G. Pratt; Minuetto from Falstaff, arr. A. Luigi; Nocturne, arr. C. J. Dorn; Overture, Home Circle, arr. Walter Vreeland; Waltzes, Tramore, C. J. Dorn; Memories, D. Tipaldi; Galop, Around the World, L. Tocaben; Inter-Mezzo, Ball Room Whispers, arr. D. Tipaldi; Polonaise, Royal Purple, L. Tocaben; Spanish March, Roumania, arr. Luis T. Romero.

PRICES, Each Number:—First Mandolin, 75 cts.; Second Mandolin, 75 cts.; Guitar, $1.00; Complete, $2.50.

Full Catalogue will be sent free. [tf] **JEAN WHITE, Boston, Mass.**

A Good Player should have A Good Banjo. Our Specialties:

"The Student" = $10
"The Amateur" = $15
"The Standard" = $20
"The Lansing" = $30
"The Special" = $50
"The Peerless" = $100

("The Lansing" has 3 octaves.)

All advanced players require a 3 octave instrument. "The Lansing is used by such eminent performers as MAYS & HUNTER, BOSTON IDEALS, THOS. E. GLYNN, B. F. RUSSELL, A. A. BABB, JOHN F. FIELDS, and many other leading lights of the Banjo World. "The Lansiing" will stand any climate. See what MAYS & HUNTER say about it:

MESSRS. L. B. GATCOMB CO., BOSTON. CHICAGO, April 30th, 1895.

DEAR SIRS: The "Lansings" are still in fine condition. The weather does not affect them at all. With the "Lansing" we can be heard above any orchestra with ease even in the largest Theatres.

Yours, MAYS & HUNTER, (FIELDS & HANSON CO.)

L. B. Gatcomb Co., ... Sole Owners and Manufacturers, ... **Boston, Mass.**

GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

VOL. X. No. 8. APRIL, 1897. Single Copy 10 Cents. Fifty Cents a Year.

ARTHUR H. PLANTE.

"A DESERVED TRIBUTE."

(From Gatcomb's Musical Gazette, October, 1893.)

Great in his line as any I may name,
Even now the gallery boys will tell you of his fame.
Old time minstrelsy 'rose to be an art,
Receiving from this genius his support in every part.
Genial with every one, dignified, yet kind,
Ever thoughtful of his friends, not often do you find
His equal as a gentleman.

Composer of melodies which please when played,
On violin and banjo his talent chiefly laid.
Ease and comfort may he know for many years to come,
Satisfaction showing that his work has been well done.

G. L. LANSING.

Boston, Sept. 21, 1893

ARTHUR H. PLANTE.

The accompanying cut is a true likeness of Arthur H. Plante, musical author and instructor. Mr. Plante is a French Canadian by birth, being a native of Montreal, P. Q., Canada. Being naturally passionately fond of string music, he at an early age adopted the zither as a musical instrument, but was, however, distracted from the nasal timbre of this delightful instrument by the more dulcet and fascinating tone of the guitar. Upon this, after years of assiduous labor, he can discuss Beethoven, Chopin and other masters. The Napolitaine mandolin and the Spanish bandurria are his special favorites. As a writer of mandolin and guitar music it is safe to state that he is one of the best, thirty or more first-class works having emanated from his pen.

Aside from these qualifications Mr. Plante speaks several languages, and is a cavalier of no mean ability, having for years figured in the fox hunting fields of Canada, steeple-chasing and officiating as riding master to the leading academies of Boston and other large cities. Owing to delicate health he was, however, forced to abandon the saddle and adopt music as a profession.

Mr. Plante is a single man, wholly devoted to music, and now located in Sanford, Me., where he has a large and increasing business.

A CYCLUS OF TWENTY-FOUR CONCERTS.

For the past three or four years it has been the policy of the Boston Ideal Club to devote the greater part of each season to home business, principally teaching, but filling out concert dates in and around Boston. In the meantime the different bureaus have had urgent requests for this club, more particularly in the middle western States, where their former concerts left such good impressions that the concert patrons of that region have been anxious for a re-appearance.

In order to meet this demand the Ideal Club have closed a tour of 24 concerts, under the management of the Redpath Lyceum Bureau of Boston and Chicago, and departed from Boston on Sunday, March 28th, to go over the following route:

Mar. 29—Indianapolis, Ind.
" 30—Terre Haute, Ind.
April 1—Evansville, Ind.
" 2—? Ind.
" 3—Winchester, Ill.
" 5—Boone, Iowa.
" 6—Ottumwa, Iowa.
" 7—Oskaloosa, Iowa.
" 8—Grinnell, Iowa.
" 9—Des Moines, Iowa.
" 10—Le Grand, Iowa.
" 12—Fort Dodge, Iowa.
" 13—Dubuque, Iowa.
" 14—Duluth, Minn.
" 15—Hancock, Mich.
" 16—Lake Linden, Mich.
" 17—Calumet, Mich.
" 19—Morrison, Ill.
" 20—Peoria, Ill.
" 21—?
" 22—Bloomington, Ill.
" 23—Bloomington, Ind.
" 24—Tecumseh, Mich.

Charles T. Grilley, the well-known humorist and impersonator, will assist the Ideal Club on this tour.

We shall report this tour on the return of this favorite organization.

E. M. HALL.

E. M. Hall, whose cut appears herewith, is one whose name and face are familiar to the American musical public. He is known among the profession as the "Paganini of the banjo," and the term is not

misplaced. Mr. Hall was the first to introduce the banjo solo on the stage with orchestral accompaniment, it having previously been used as an accompaniment to comic songs. He was also the first man to introduce the banjo on the London stage, two eminently distinctive points, emphasized all the more with their author still in active service and one of the most popular black face comedians to-day. He is without doubt the best composer and performer of jigs and reels in the country to-day. "E. M. Hall's New Banjo Method" contains the most of his compositions in that line. He has plenty of others just as popular. His "Marie Waltz" is one of the most popular things published. Although he has been on the stage a quarter of a century Mr. Hall keeps more than abreast of the times and is one of the best banjoists playing in public to-day.

A WONDERFUL BANJO INVENTION

A wonderful thing in the way of an automatic banjo is now practically in readiness for the musical market. It will be put out by the American Automatic Banjo Company of New York and is backed extensively by New York capital.

This banjo should not be confounded with the old electric automatic banjo, for the latter cannot be in any way compared with it. The former was a failure, musically speaking, while the new invention is sure to be a success. This new banjo will execute as much as two players can. It plays melody with harmony, and in addition accompaniment, so that in effect it is practically two banjos playing. It is worked on the pneumatic principle of the Æolian and Symphony, which is well known to musicians. The banjo is provided with steel strings (and these by the way do *not* get out of tune) and is mounted in a case nearly six feet high, behind a glass door, the case being very handsomely ornamented in ash. The banjo sits in a bed of upholstered silk.

The frets are operated by stops, and each fret has four stops, each stop being controlled by a pneumatic, or a bellows as it is ordinarily known. Each picker is operated in the same manner, and the whole mechanism is controlled by what is known as a tracker bar. Over this bar the perforated music paper passes. The present scheme is to operate the banjo by a nickel-in-the-slot arrangement. This wonderful invention will be seen at all the fashionable watering places and leading summer resorts the coming season. The motive power is electricity, though the banjo can be operated with hand or foot power in the absence of electricity. The pickers seem almost human in their action, so wonderful is it.

Mr. Albert D. Grover, the noted banjoist, has written a good deal of music for the instrument and is under contract to furnish the same. He has applied the principle of the banjo to his work throughout. For instance, if one wants to get C sharp on the second string, the hole in the paper that governs that stop is cut slightly in advance of the hole that governs the second string picker and these pneumatics will work as quickly as one can double pick on the banjo itself. Mr. Grover will adapt to this invention all the popular music of the day, including Sousa's marches, etc., and he states that nothing will prove too difficult

for execution. A feature is the simultaneous performance of two melodies such as "Yankee Doodle" and "Fisher's Hornpipe."

CONCERTS.

The Amberside Ladies' Banjo and Mandolin Trio contributed a pleasing part of the program of the Euterpe Orchestral Club at its concert Wednesday evening, March 10. Miss Monroe, the talented cornetist of the Ambersides, is the directress of the Euterpes, and the fifteen pieces composing it gave an excellent exhibition under Miss Monroe's leadership. They are a promising organization. Mr. Walter Stanley Knowles, tenor, and Miss Isabella Robertson, reader, also assisted. A feature was Miss Monroe's cornet solo, "Angels' Serenade," with violin obligato by Miss Florence West, which was warmly encored.

A galaxy of talent held the boards at Chickering Hall, Fifth Avenue, New York, Tuesday evening, March 2, it being the tenth annual concert under the management of Phipps and Alpuente. Artistically, financially and in every way it was a success, as it has always been. The full corps of talent included: Messrs. Brooks and Denton, Vess Ossman, Farland, Farmer and Rush, the Elmore Ladies' Trio, the Schubert Glee Club of twenty voices, the Ideal Mandolin and Orchestra Club, Harry M. Peckham entertainer, Miska's Hungarian Band, Mr. Harry Atkinson and an orchestra of 100 banjos and guitars.

Mr. P. C. Shortis gave an enjoyable banjo recital in Steinert Hall last month. Mr. Shortis is an artist in manipulating the banjo, and in his wide range of selections gave evidence of a skill rarely shown by players of this instrument. Difficult waltzes were interpreted with excellent expression, the popular songs of the day were melodiously elaborated, and his rapid chords and scale runs were notably harmonious. He also gave clever imitations on the violin. The assisting entertainers contributed pleasing selections of songs and recitations.

Of Mr. C. P. Ricker's recent concert in Asbury Temple, Waltham, the *Tribune* of that city said: "Mr Charles P. Ricker is a musician of decided talent, especially upon the guitar and mandolin; but although he originated and managed the concert, he modestly refused to take any solo part in the program although he won many plaudits in a trio with Senor and Mme. Hernandez. There was a large and well trained orchestra of mandolins, bandurriæ, guitars, and mandolins directed by Mr. Ricker. An orchestra wholly of guitars rendered a march to conclude the program."

Mr. W. E. Stratton's pupils gave their ninth annual concert in Odd Fellows' Temple, Lowell, Wednesday evening, Feb. 24, before a good audience. They were assisted by the Norma Mandolin, Guitar and Banjo Club of Lowell, the Albion Male Quartette, Mr. John Thomas, humorist, and Mr. Albert Hopkins, humorist of Boston. The Mandolin and Guitar and Banjo and Guitar Orchestras were features, and gave some excellent renditions, and Mr. W. M. Rice very pleasingly rendered as a banjo solo "The Darkey Tickle," arr. by Lansing, with Mr. J. A. Handley accompanist. Mr. Handley is the director of the Normas. The program reflected much credit on Messrs. Stratton and Handley and their pupils.

VESS L. OSSMAN.

Vess L. Ossman's Seventh Annual Banjo Concert takes place at Y. M. C. A. Hall, 5 W. 125th street on April 20th. It is now an assured success financially, and doubtless will be socially as heretofore. The programme consists of the leading ar-

tists now performing at various vaudeville houses, and a special feature will be Mr. Ossman's own banjo club (the L. A. W. Banjo Club.) It has ten good players who play concerted parts. Mr. Ossman has arranged specially for this occasion the L. A. W. march, "Black Eyed Susan," caprice, and "Leisure Moments," gavotte, and the club will play these selections on April 20th.

By the way the phonograph is a great ad. for him Mr. O. says, and he is in receipt of letters from all over the country for information in reference to some selection he has played in phonograph. The L. A. W. heads the list, however, and Mr. Ossman also has to play that more than any other selection for the phonograph company. He has the manuscript of three new compositions, and these will shortly be in the hands of the L. B. Gatcomb Co.

Mrs. Carrie Sargent is now located at 13 Tremont Row, Boston.

MUSICAL WORLD.

S. D. Amazeen, of Houlton, Me., is the oldest violin maker in New England, having been in the business half a century.

Robert S. Solomon, a poor German citizen of Clinton, Ky., recently learned that he possessed a long-lost musical instrument, for which there is a standing reward of $4,000. There is only one other like it in this country—that of Mr. Karst, of St. Louis, and only eight exist in the world. It is a genuine Duiffopauggar violin, built by the famous old German maker in 1516.

Henry Kleber, head of the well-known Pittsburg music house of H. Kleber and Bros., died from an attack of the grip, Saturday, Feb. 20. He was a native of Darmstadt, Germany, where he was born in 1816.

The dedication of the bronze statue of Ole Bull is fixed for May 17th, 1897, at Minneapolis.

There has been trouble at Buda Pesth, where Baron Nopsca, the intendant, requested the gentlemen of the troupe to shave before the production of "Andrea Chenier." The singers flatly refused, and after a species of strike for a week, the tenor played the role of the Republican poet-hero with a beard as big as a drum major's.

Henry Jaeger, solo flutist of the Washington Marine Band, has a golden flute with silver keys It is of solid gold, 18 carats fine, and beautifully engraved. What the flute cost is not known, but it contains $400 worth of gold. In tone the instrument is said to be sweet, flawless and absolutely correct.

A memorial monument to Richard Wagner will soon be erected at Baireuth. It will be in the shape of a large round temple with a magnificent dome and surrounded by peristyles of columns, covered arcades and ornamental friezes. The building will probably not be finished and dedicated until 1901, which will be the twenty-fifth anniversary of the Baireuth Festival plays.

At a concert recently given in Wellington, New Zealand, by Chevalier de Kontski, the conductor, Mr. Alfred Hill, refused to conduct, on the ground that the veteran pianist was not what he claimed to be—namely, the only living pupil of Beethoven—and that in Aukland he stooped to the level of a circus performer by playing the piano with blankets on the keyboard. The society decided to assist the chevalier, and obtained the services of another conductor. Mr. Hill then resigned his position.

A correspondent of the *Violin Times* souds a note of warning to musicians who are also bicycle fanatics. He claims that the ordinary way of riding the machine does not favor lung expansion, which, in the case of a singer, is so important, and he further contends that it is apt to spoil the hands for the piano-forte or violin.

GATCOMB'S
MUSICAL GAZETTE.

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E. C. BURBANK—Editor.

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RATES OF ADVERTISING:

1 Column,	1	insertion	$7.00
1-4 "	1	"	4.00
1 inch,	1	"	1.00

On yearly advertisements we make 20 per cent. discount from the above rates.

Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, $1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

APRIL, 1897.

EDITORIAL.

Hereafter, and beginning with this number, the GAZETTE will cost but fifty cents per year, the previous subscription price having been one dollar. It appears in a new dress, enclosed in attractive covers. It will be published monthly as before and will contain six pages of good music in each number as well as an abundance of interesting reading matter. It will be our aim to keep it the leading exponent of banjo, mandolin and guitar interests in the country. This reduction is not because its proprietors feel that it is not worth one dollar a year to all its readers, but is made to place the paper within the means of all. We want the subscription of every teacher and performer, both amateur and professional, in the country. Now is the time then to send in your name if you are not already on our mailing list. Present subscribers will receive the GAZETTE for a corresponding extension of time.

We are indirectly in receipt from Essex and Cammeyer, the London publishers, of the "Darkies' Parade," by G. L. Lansing, under the guise (or disguise) of "Coons' Parade," "by" Clifford Essex. It impresses us as an exhibition of remarkable "nerve" to say the least, to publish another's work, and one so widely known as this great production, under one's own cognomen, as if it were the sole fruits of his genius. We have no objection to our publications being thus issued as long as they are not copyrighted in England, but professional courtesy, to say the least, would dictate that credit be given where credit belongs. This is musical piracy in its most reprehensible form.

The death of George H. Coes, a sketch of whose life and accompanying cut, appears elsewhere, will come very suddenly to the most of our readers. He had been feeble for a long time, however, and to his intimate friends his demise came not wholly unexpected. Personally, George H. Coes was one of nature's noblemen, modest and unassuming always, with a kind word, which reflected the sentiments of the man, for everyone. His professional career covered nearly half a century, for he taught his loved instrument, the banjo, almost to the last of his life. In his prime he stood at the very top of the minstrel profession, and Schoolcraft and Coes, one of the greatest teams in existence, were known to every theatre-goer all over the country and world as well, for eighteen long years. The relations of these two was that of brothers, and Mr. Coes always spoke of his former partner in words of sincere esteem and affection. He had resided for many years at 205 Hampshire street, Cambridgeport, where his death occurred. He leaves a widow and daughter, to whom we extend on behalf of the husband and father's host of friends our sincere sympathy in their bereavement.

We are always glad, please remember, to receive communications of interest on any subject pertaining to the profession, from any of our readers. Each and every one often knows of something newsy, and if he would let us have it he would find himself rewarded by an increased number of readable items contributed from here and there by other readers.

New Music.

From Alfred Chenet a Co., Boston, for three mandolins, two banjos and guitar, "Message of Love," reverie, by Chenet, $1; for two mandolins and guitar, "What from Vengeance," arr. by Chenet, fifty cents; "Le Toreador" (mazurka), arr. by Steinbrenner, fifty cents; for mandolin and piano, "What for Vengeance," and "Le "Toreador;" forguitar solo, with second guitar ad lib. "Message of Love," by Chenet, thirty cents. From Tony Biehl, Davenport, Ia., for two mandolins and guitar, "Field Day Galopade," by Biehl, forty cents; "Prince Jingle Waltz," by E. N. Guckert, forty cents; "Conchita Waltz," by Conrad Friedricksen, sixty cents.

From L. B. Gatcomb Co. for banjo, "University Grand Waltz," by Thomas E. Glynn, forty cents.

A RELIC OF THE EXPLOSION.

Mr. Bacon, the banjo teacher, says no doubt he needs a shaking up, but he doesn't relish it in the form of an explosion. Two plate glass windows in the store under his studio were blown out by the recent fearful gas explosion. Almost every inhabitant of Boston (according to their story) had passed the scene of the explosion anywhere from one minute before it occurred to three or four hours or days preceding. Mr. B. was unfortunate in not passing there that forenoon, so he has nothing to brag about. He adds that if he had been blown sky high and landed underneath an electric car, that he would have been a wonder, and could have been "in it" with millions of others who love to assert that they had a narrow escape. Mr. B. thinks of putting in a claim against the gas company for damages to his nerves, as he admits himself that he was always well provided with that article. Bacon writes this himself so he says we must not take it too seriously.

Banjo .... Picks.

Prof. A. H. Plante of Sanford, Me., will give his first annual concert there about the middle of April. He has about thirty pupils there, he writes us, and as Sanford is one of Maine's most enterprising towns, the Professor should score a great hit.

Mr. Meredith Heward was an attraction at the recent complimentary concert to Mlle. Desfosses by her musical friends in Association Hall, Montreal, Thursday evening, March 4. His two solos on the program were Hauser's "Cradle Song," arranged by Farland, and Glynn's "Blushing Rose Galop." Of his work the *Montreal Star* said "Mr. Meredith Heward's banjo solos were the best that have been heard in this city for many years."

A red wrapper on your GAZETTE means that your subscription has expired and needs to be at once renewed.

The Grover Bridge still holds its popularity. V. B. Johnson and Co., 339 Washington street, Boston, are the proprietors of this valuable adjunct to the banjo.

But the music of the evening was a banjo solo by Miss Eibel. This was the finest banjo playing probably ever heard in Everett, and although Miss Eibel was put down on the program for one selection the audience would not be satisfied until she had rendered three, and had the last piece not been so suggestive "Home, Sweet Home," she would no doubt have been called again. —*Everett Herald*, March 5.

The Young Woman's Christian Association of Binghamton, N. Y., has recently organized an excellent mandolin and guitar club. The instrumentation includes mandolins and guitars, violin, 'cello, and flute.

Mr. M. Heward, the well-known banjoist of Montreal, is an ardent believer in the instrument, and has been pushing the banjo in his city to a prominent place in the concert and entertainment line, where of course it rightfully belongs! Keep on, Bro. Heward.

Mr. Fred T. McGrath, who has now for two seasons been prospering under Southern skies, is having plenty of business, for

the L. B. Gatcomb Co. has of late received several substantial orders for goods from him.

"The Amberside March," for banjo and piano, by Geo. L. Lansing, is much in demand and a great "seller."

We call the attention of our patrons to the advertisement in another column of the White-Smith Music Publishing Co. They advertise a fine collection of music for mandolin, guitar and piano, by George Barker.

E. H. Miller of Troy, N. Y., advertises in another page "Transit March" (two-step) by V. W. Smith, for banjo, mandolin and guitar clubs. It is a good one.

We have not heard from our old friend Frank B. Converse of New York for some time. Where are you, Frank?

Our old friend, Myra Marie Ccbb of South Royalston, Mass., is pushing her musical publications, which seem to be much in demand.

"Babb's Practical Guitar Instructor" is selling beyond our expectations. Orders come in from all directions and every teacher who orders a copy sends for another.

It is reported that Mr. Joseph Donovan, one of our rising banjoists, is to double up with Tommy Glynn next season.

G. L. Lansing is busy every spare moment arranging music for clubs. Leaders of banjo and mandolin clubs can do no better (if as well) than to procure Mr. Lansing's arrangements.

The Berkeley Trio of Boston have played an unusual number of engagements the past month.

Mr. H. T. Lund of Poughkeepsie, N. Y. is a very interesting leader. His club performs music of the classical and popular order.

Master Conrad Goodrich of Waltham, Mass., is a prodigy. He is studying with G. L. Lansing.

Mr. and Mrs. Holbrook. musical artists, were at Newburyport, March 18th. They remain at home until April 19th, when they commence playing spring dates. The Holbrooks are hard workers and please wherever they go.

Mr. Harry St. George, who now occupies the late Mr. Edmund Clark's studio on Shawmut avenue, had a party of lady "Cuban mandolinists" at Austin and Stone's Theatre, the week of March 22.

Mr. George L. Lansing's boy "Dick," a bright little fellow, has been very ill with membranous croup, but is now on the road to recovery. His friends will be glad to learn of his improvement.

In a very recent letter to the GAZETTE Prof. William Sullivan of Montreal writes: "I have sad news for you. My dear wife died on the 16th of the last month, of consumption. She had been ill for nearly two years. Her age was thirty-two years. She leaves one child sixteen months' old, a little boy. He is the only child left me out of six children. I think if any musician had a hard time of it it was I."

The heartfelt sympathy of our readers and ourselves will go out to Mr. Sullivan in his affliction.

Mr. Joseph Donovan, the brilliant young banjoist, was at the Grand Theatre the week of March 22.

The Berkeley Trio played at the Wells Memorial, Tuesday, March 16, at Odd Fellows Hall, the 18th, at the Peoples' Institute, Roxbury, the 24th, to good houses. They made a great hit at the Wells Memorial. This month they play at Masonic Hall, Roxbury, the 12th, at Dudley Street Opera House the 25th.

Mr. L. H. Galeucia, manager of the Boston Ideals, has at different times been closely identified with the great billiard experts, having been manager for Jacob Schaefer, "the Wizard," Napoleon Ives, and Albert Garnier," the "Champion of Belgium." He has in prospect the management of Lewis Shaw, the renowned fancy shot pool and billiard player who is at present touring with Schaefer. Mr. Galeucia himself is no mean manipulator of the ivories, being considered one of the best three cushion players in the country.

Dore Brothers' annual concert will take place on April 30 at Chickering Hall. The players who will appear will be Thomas E. Glynn, F. Wilbur Hill, Edward C. Dobson, J. H. Forman, Polk and Kollins, the Rutgers College Glee Club, Archie Gunn, William Job Daly, Signor L. Ricca, Alexander Bachman, Sisters Ricca, Little Irene and orchestra of one hundred banjos and guitars.

Subscribers and readers of the Gazette are invited to contribute to this column any thing they think will be of interest to its readers. Let us hear from you.

At their annual concert at the Park Theatre on April 20th, the Crescent Banjo Mandolin and Guitar Club will be assisted by Edward H. Frye the monologist who has just returned from a six weeks' season in the Lyceum courses of New York and Pennsylvania. Mr. Frye's "Rip Van Winkle" is a pronounced hit.

The Bacon Banjo, Mandolin and Guitar Trio were engaged for the twenty-fifth anniversary banquet, entertainment and dance of the Harmony Lodge, I. O. O. F. at the Opera House, Medford, Mass., March 15th. They are also engaged for the the F. A. M. Lodge at Hyde Park, April 29th.

The Petching Brothers, musical artists, were at Brockton, Mass., March 17th, for Harmony Lodge No. 27, Knights of Pythias.

In the Cambridge court recently, one Henry Wright was charged with embezzling a banjo. This is a *case* where *Wright* was *wrong*. Henry should have *bought* a banjo.

Mr. Harry Bacon, of the Malden High School Alumni Association, was the business manager for the drama of "Rosedale" as produced by that association at the Malden Opera House on March 17th and 18th. He also played two characters in the same. Miss Miriam O'Leary, formerly a very popular soubrette at the Boston Museum, coached the company. It was pronounced the best dramatic production ever seen in Malden, and may be repeated.

There are forty-eight different materials used in constructing a piano, which come from no fewer than sixteen countries.

The Ladies' Crescent Banjo, Mandolin and Guitar Club, go to New York and New Jersey for a few days' trip the latter part of this month.

The Ideals were never in better trim for a concert tour than now. They will please he audiences in the west this month.

Mr. A. D. Grover, formerly of the Ideals which he was obliged to leave, as pressure of private business prevented his playing with the club, has associated with himself Mr. Henry Gerrish, Jr., of Malden, who will hereafter appear with him in local concert engagements. Mr. Gerrish is a fine pianist, and their specialties will be banjo and piano and mandolin and piano selections, while both will appear in solo work. Mr. Grover's reputation as a banjo and mandolin soloist is too well known to need any comment. Messrs. Grover and Gerrish have already played several engagements with great success.

Mrs. L. H. Galeucia, wife of the manager of the Ideals, will accompany the club on its April tour west.

The Euterpe Club are still doing a rushing business. They have recently booked the week of July 19, at the Pavilion Theatre, Block Island, and also two weeks in North and South Carolina.

Mr. P. C. Shortis will play at the benefit of the Boston Elks April 1.

Mrs. Helen Friend-Thompson, the well known teacher, of Somerville, is the happy mother of a baby girl.

Prof. W. B. Leonard a well-known instructor on banjo, guitar and mandolin, formerly of New York State, who has of late been located in the South, is now teaching in Albany, Ga., where he is meeting with excellent success. He writes a spicy letter to the GAZETTE which appears in our "correspondence" column, and which shows how the banjo is coming on down in Dixie. Mr. Leonard's headquarters are at Hotel Mayo, Albany.

Prof. Lew Crouch of Natick, who is one of the best known banjo. mandolin and guitar composers, performers and teachers in that section, has nearly completed his fifteenth season. Prof. Crouch has classes

in Holy Cross College, Worcester Academy, Cushing's Academy, Ashburnham, and other well-known schools, and is at present instructor at the Friends' School, Providence. He has classes also in Woonsocket and Pawtucket, R. I., and other New England cities.

"The Gatchells," the well-known banjoists and instrumentalists of Bristol, Conn., have had a busy season. Mr. Gatchell has recently returned from Chicago where he attended the cycle shows, and where he and Mrs. G. were presented a handsome convertible tandem bicycle. Having a single wheel already they will be thoroughly equipped for the road the coming summer. They are both enthusiastic cyclers as well as musicians.

Mr. D. Acker writes from Wilkesbarre, Pa., that he has had an "immense" season, the best in ten years, and is kept busy all the time. He is just getting out a new banjo solo, highly indorsed by Farland, on which he predicts an unusually large sale. Farland gave a recital under Mr. Acker's auspices in Hazleton, Pa., Mar. 12, in which he greatly pleased his hearers.

Mr. Louis F. Wright, the music dealer of West Winstead, Conn., has an "ad" in another column, to which we call the attention of our readers, and in which they will doubtless find something to their advantage.

A concert was given by the Tufts College Glee, Mandolin and Guitar Clubs in Union Hall, Wednesday evening, Mar. 17. Charles I. Schofield, reader, assisted.

Mr. A. V. Wallburg, formerly the leader of the Boylston Banjo, Mandolin and Guitar Club, and who left a musical career on account of a flattering business offer, still fills solo engagements and continues his interest in the banjo.

Look ont for the red wrapper on your Gazette. It means your subscription has expired and needs to be renewed at once. Delays are dangerous.

Mr. Thomas H. Nichols of Syracuse, N. Y., has been doing a good year's business. Nich. is a good fellow and deserves it.

Mr. B. E. Shattuck, the well-known player and member of the Boston Ideal Club, gives lessons on banjo and guitar in Amesbury two days and Brockton one day each week. The balance of his time is chiefly spent in his studio at 88 Court street.

The banjo talent at the national capital will be augmented during the McKinley administration by the addition of Miss Margaret Long, daughter of the Secretary of of the Navy, who was formerly the manager of the Smith College Banjo Club. Apropos to this Miss Osborne, daughter of Gen. Osborne, coming consul-general to London, is a guitarist of merit and a pupil of Mr. Geo. L. Lansing.

AN OLD-TIMER GONE.

DEATH OF GEORGE H. COES, THE VETERAN BANJOIST AND COMEDIAN.

Mr. George H. Coes, the old time minstrel, died at his residence, No. 205 Hampshire street, Cambridge, Tuesday, Mar. 16.

He had been a sufferer for many years from an attack of paralysis, and his death while not unexpected, will be deeply regretted by the members of the theatrical profession and all others who knew him.

His wife, who nursed him during his long illness, was at his bedside when he passed away.

Mr. George H. Coes was born in Providence, R. I., in 1828. At the age of 15 he organized a minstrel band of Ethiopian singers, who did rehearsing in barn lofts and played at parties and serenading. Becoming tired of the business, he went to work at the jewelry trade for eight years.

In 1852 he went to California with Otto Burbank, a comedian and jig dancer, where he met Charley Backus, and together they formed the famous Backus minstrels, six in number, and made a tour of Sacramento and the mountains.

He then went to San Francisco and played three months, and returned again to the mountains, and then formed the San Francisco minstrels, remaining with them four years.

He next went to New York and joined Hooley's and Christie's minstrels. When three weeks afterward, Christie was enjoined from playing, he returned again to San Francisco and engaged with the San Francisco minstrels, with Tom Maguire. After remaining a while with this company he reorganized the Backus minstrels and went with them to China.

After leaving this organization he played with Morris Brothers in "A Trip Around the World." Leaving that company, he went to New York and formed Seaver's minstrels. In 1871 he went to the Union Square Theatre as stage manager.

While playing at 585 Broadway, New York, he sent for Luke Schoolcraft, his old partner, who was then playing in Terre Haute, to come to New York where they first played together. It was shortly afterward that John Stetson saw them, and engaged them for three seasons. Afterward Schoolcraft and Coes were connected with the Barlow-Wilson company.

In 1884 Mr. Coes went to England and played with the "White Slave" company. The last engagement of Schoolcraft and Coes together was at the Howard Athenæum for Mr. Stetson. It was while playing at the Theatre Comique that Mr. Coes received his first shock of paralysis, which was slight, and from which he rallied, only to be taken down again.

Mr. Coes was 68 years old. His mother was left a widow when he was but six years old. Since nine years of age he had been his mother's only support, as well as that of an invalid sister.

He first went to Cambridge in 1874, and lived at 205 Hampshire street ever since. Mr. Schoolcraft, his old partner, together with his mother lived in an adjoining house, where Mrs. Schoolcraft died, and from which mother and son were buried.

Mrs. Coes is a southern lady, and has been a constant and faithful nurse upon her husband in his affiiction since 1891, from which time he had been confined to his house.

In January last Mr. Coes was given a testimonial at the Bowdoin Square Theatre, in which many of the leading members of the theatrical profession took part.

Mr. Coes was unable to attend the benefit, and for that reason a very pleasant surprise was given him. He heard the largest part of the show, even if he did not see it. A temporary telephone arrangement connected the stage with the house, and, seated in the parlor of his home, the beneficiary and his wife listened for hours as the programme went on. Mr. Coes had become a little deaf, but he says that he heard all the music and some of the singing.

One banjo selection in particular was listened to intently, and that was "Johnnie Booker." This was the first piece Mr. Coes ever played, and it brought to mind old memories. Mr. Coes was a charter member of the New York lodge of Elks.

The funeral took place from the First Advent Church, Brimmer street, Thursday afternoon, Rev. W. B. Frisbie officiating. The musical numbers were rendered by the boys' choir of the church and Mr. Joseph L. White, the last named singing "No Cross, No Crown."

The pall bearers were A. L. Howe, N.G., J. Hamilton, L. B. Spalding and Alexander Adams, representing the Odd Fellows; W. H. Leach, representing Knights of Honor; and John T. O'Brien, representing the New York lodge of Elks. At the close of the services the body was taken to Cedar Grove cemetery for interment.

RARE OLD VIOLIN BOWS.

The study of violin bows as made by the celebrated makers of the Old World is almost as interesting as the study of the Cremonese violins of one or two centuries ago. The same peculiarities which distinguish the work of old masters in violins from all the imitations ever made also are noticeable in the work of the bow makers, and pro-

portionately fabulous sums are paid for them.

For instance, a Francis Tourte, Paris, bow in good condition has a commercial value of from $100 to $300, and they are very rare. Francis Lupot's are almost as celebrated among collectors, and a good specimen is worth $150. Pecatte, Vuillaume, Voirin, all French makes, are valued at from $25 to $100. Dodd of London, has specimens worth $150, and Simon, a German maker, commands a large price for his work.

The firm of August Gemunder and Sons, violin makers, New York city, has a splendid assortment of old bows, and is on the lookout for more. The firm offered $900 for a collection of seven the other day, and may secure it.

CORRESPONDENCE.

ALBANY, GA., March 1, 1897.

L. B. GATCOMB, BOSTON, MASS.:

Dear Sir—I am teaching down in "de land of cotton" for my third season. Was in Fitzgerald, Ga., for some two months, then came here where I am doing very well, instructing on the banjo, guitar and mandolin. The banjo is looming to the front fast in the South. The "colored population" have adopted the guitar as their favorite, which is greatly in favor of the banjo, as the white people were prejudiced against it on account of its having been recognized as the "nigger's instrument." There are a great many "ear players" on stringed instruments here, but few play by note.

Fraternally,

W. B. LEONARD.

MUSICAL WORLD.

Thomas W. Henry died suddenly in Boston, March 13th, aged forty-five years. In the death of "Tom Henry," as he was commonly called, America loses one of her representative cornet players. Genial, always ready to assist the suffering, a first-class musician, and a gentleman, his loss will be mourned by all. Born at Manchester, England, Mr. Henry came to this country when very young. He has always been identified with the musical profession. Mr. Henry had sounded "taps" for the last time for many high in public life. He was associated with the New England Piano Company.

Bates and Bendix, the well-known music publishers of Boston, have dissolved copartnership by mutual consent. Mr. Theodore Bendix retires from the firm and will devote himself to musical composition and orchestra work. Mr. Edward G. Bates succeeds to the business, which he will continue at No. 178 Tremont street, and No. 96 Berkeley street.

THOMAS E. GLYNN.

The subject of this cut, Mr. Thomas E. Glynn, is popularly known as "the man who makes the banjo talk." Mr. G. is everywhere in demand, being booked ahead all the time. He played at the Lyceum Theatre the week of March 15; Keith's Union Square Theatre, New York, week of March 22; Westminster Theatre, Providence, week of March 29; and will be at Keith's Theatre, Boston, week of April 5.

Mr. Glynn plays only his own compositions and his great hits are those entitled: "Ahead of the Times Grand March de Concert," "West Lawn Polka," and "Nigger in a Fit." His "University Grand Waltz," just out, his latest and best in the waltz line, is a gem and one of the finest things of its kind ever published for the banjo. It is not too difficult for the ordinary player. Mr. Glynn devotes much of his spare time to the composition of new pieces and of late to two new compositions entitled "Wash Day on the Levee" and "Scratch Gravel," which will soon be published. All of Mr. Glynn's works are published by the L. B. Gatcomb Co.

BANJO PICKS.

Mrs. Eva H. Shattuck continues her class of pupils on banjo and guitar at Haverhill where she has taught for a number of years. Mrs. Shattuck was a former pupil of Senor Luis T. Romero, the eminent guitarist.

"Andy" J. Leavitt, the old-time minstrel and oldest living banjoist and former associate of the late Geo. H. Coes, who for a number of years past has been stage door-keeper at the Hollis Street Theatre, will have the sympathy of many friends in the loss of his eyesight, having become totally blind.

Mr. Fred K. Briggs, teacher of banjo and guitar at the Utica, N. Y. School of Music, has been very busy the past season with this and other instruction work.

The Ladies' Amberside Trio will participate in the coming concert of Prof. A. H. Plante at Sanford, Me.

Mr. W. E. Stratton of Lowell has a number of pupils at Phillips Andover Academy, where the banjo, he reports, is proving very popular.

Mr. Walter I. Dolbeare, favorably known as the composer of the Massachusetts Bicycle March, has as a latest composition for two mandolins and guitar "Slumber Song," which will shortly be published by the L. B. Gatcomb Co., and which will prove very popular.

Mr. W. F. Bacon, the veteran banjo teacher and amusement manager, has removed to 224 Tremont street from 89 Court street where he was located for nearly a dozen years. He is very pleasantly located.

Mr. A. D. Grover who was one of the prime movers in originating the famous Boston Ideal Club, and who was for a considerable time its manager, has been obliged owing to the pressure of his business to sever his connection with this organization and devote himself entirely to his profession, with the exception of more or less solo work. Mr. A. A. Babb, well-known as a brilliant performer as well as teacher, who has substituted in Mr. Grover's place, has been made a permanent member. Mr. J. Southcote Mansergh, well and favorably known as a banjo, mandolin and guitar player, will act as substitute member.

Mays and Hunter, the well-known banjoists, who have been in London some time have been well received by the musical public of the English metropolis.

Mr. Thos. E. Glynn, during his recent stay in Boston, has been giving banjo instruction to a few select pupils at Hotel Reynolds.

Griffith's *Mandolin* and *Guitar* for January and February contains a front page cut of the studio of Mr. and Mrs. Fred L. Turner, Dayton, O. Judging from appearances they have commodious and handsome quarters.

Miss Laura W. Upton, the lady banjoist, has been quite busily engaged in instruction work the past season, dividing her time among Boston, Fitchburg and West Townsend pupils, the latter place being her home. Miss Upton also teaches the piano.

Mr. C. J. Levin, formerly of Des Moines, but now located in Baltimore, has been marvellously successful since opening his studio in the latter city, and the musical people af Baltimore seem to have at once recognized that they had a talented mandolin virtuoso in their midst and intended to show their appreciation.—*Griffith's Mandolin and Guitar.*

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7 P.
2 B.
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2.
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(3)
2 Bar.

7 P. 5 P.
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5 B.
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6 P.
p molto delicato.
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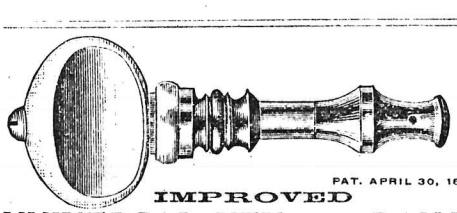

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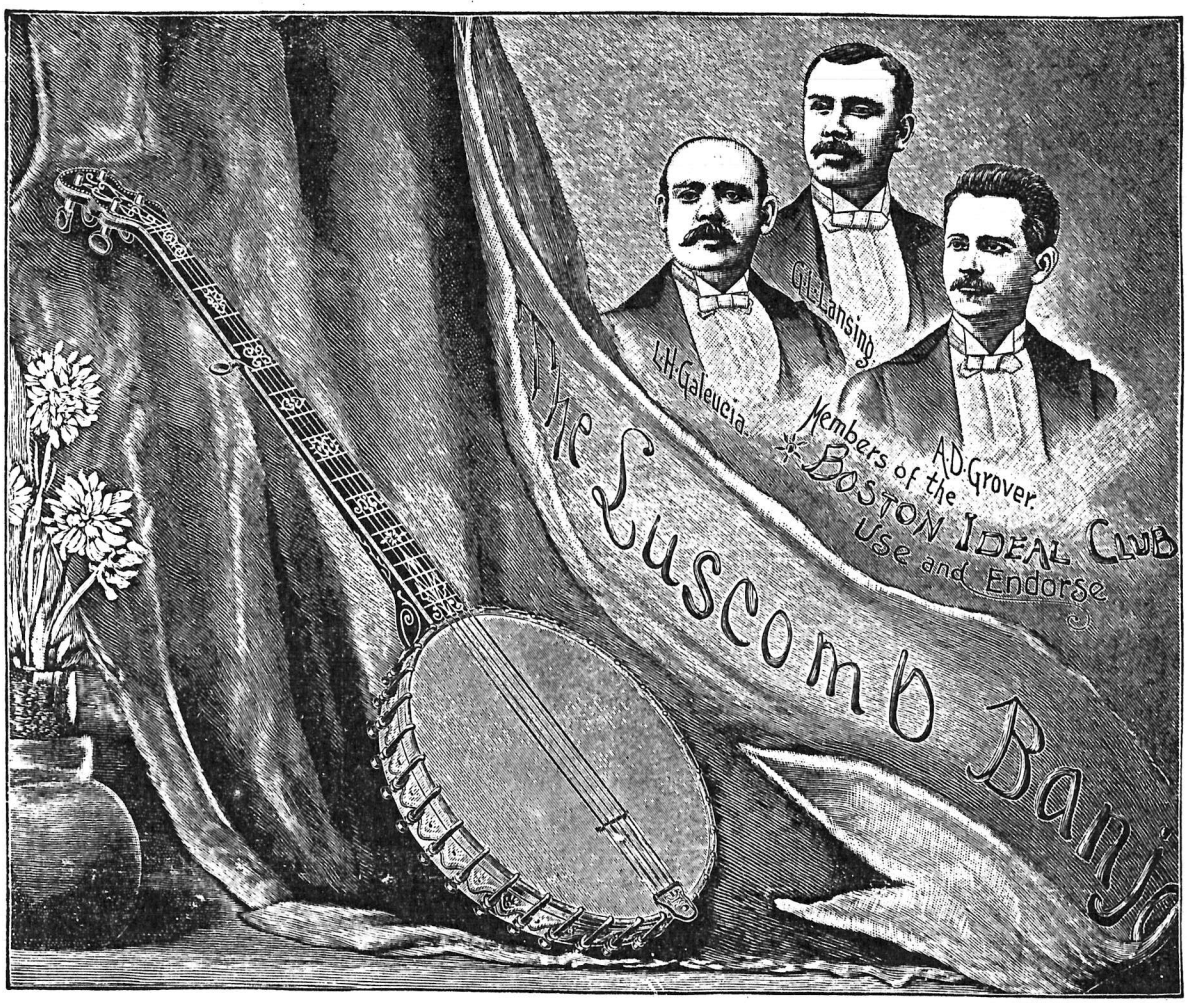
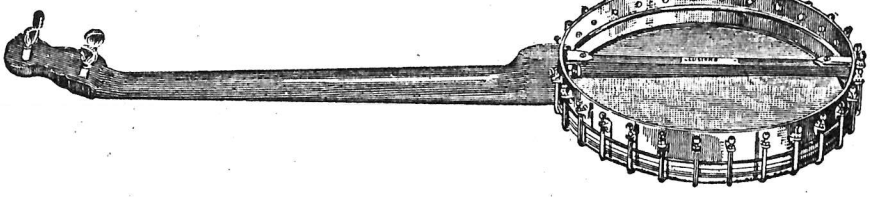
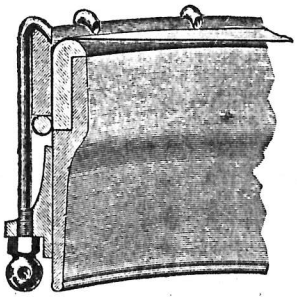


PATENTED.





CONSTRUCTION OF THE RIM.

The Luscomb Banjos are constructed on entirely new and scientific principles. The rim, as you will observe, is constructed of Bell Metal and wood, the wood being rabbeted over the top of the metal rim, the head or vellum, as you may term it, when stretched on the same produces a most wonderful tone, the head always remaining tight, and the atmospheric changes will not affect the tone in the least. These instruments are the grandest toned Banjos ever offered to the public. Every Banjo warranted.

Catalogue and Price List, with list of Testimonials, mailed upon application.

THOMPSON & ODELL CO.,

Manufacturers of the Original Luscomb Banjo,

523 Washington Street, - - - Boston, Mass.